DOCUMENT RESUME

ED 351 230 SO 022 389

TITLE	Latin American Visual Art: A Pre-Collegiate Teaching Unit. Grades Six to Twelve.
INSTITUTION	Stanford Univ., CA. Stanford Program on International and Cross Cultural Education.
PUB DATE	84
NOTE	55p.; Illustrations will not reproduce well. Title on title page differs from title on cover. Latin American Project.
AVAILABLE FROM	SPICE--Stanford Program on International and Cross Cultural Education, Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, CA 94305-5013 ($22.95).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Education; Foreign Countries; Foreign Culture; Instructional Materials; Intermediate Grades; *Latin American Culture; Learning Activities; Secondary Education; Social Studies; *Units of Study; *Visual Arts
IDENTIFIERS	*Latin America

ABSTRACT

The work of 20th century Latin American artists is featured in this curriculum, which is intended for use with students in grades 6 to 12. These materials are designed to introduce the arts into the social studies curriculum, and to show Latin American artists to be as intellectually and aesthetically sophisticated as their European and North American counterparts. In addition to an introduction and background materials for the teacher, this unit features five lessons: (1) Latin American visual art; (2) Main themes in Latin American art; (3) Ways in which Latin American artists portray nature; (4) Ways in which Latin American artists portray dissent; and (5) Ways in which Latin American painters and sculptors portray structure. This unit also includes an activity--Make a Hexahexaflexagon; a reading--"I Am Painter: Jose Chavez Morado," and three appendices: (1) List of Latin American artists (by date of birth); (2) List of Latin American artists (by country) with a pronunciation guide to Spanish and Portuguese; and (3) Northern California Bay Area resources on Latin American art and artists. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED351230

A PRE-COLLEGIATE TEACHING UNIT

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

JANE A. BOSTON

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 022 389

LATIN AMERICA PROJECT
SPICE

STANFORD PROGRAM ON INTERNATIONAL AND CROSS-CULTURAL EDUCATION

SPICE

Littlefield Center, Room 14, 300 Lasuen Street
Stanford University
Stanford, California 94305-5013
☎ (415) 723-1114

Background

The Stanford Program on International and Cross-Cultural Education (SPICE) represents a long-term effort by Stanford University to improve international and cross-cultural education in elementary and secondary schools. The program traces its origins to 1973 with the initiation of the Bay Area China Education Project, an effort to upgrade teaching about the People's Republic of China. Subsequently, parallel projects on Japan, Africa, Latin America, Western Europe, and the Soviet Union and Eastern Europe were established, and together with the China Project, became the nucleus of SPICE. SPICE also offers services in the fields of geography and foreign language.

In 1979, SPICE joined with two other international resource organizations–The World Affairs Council of Northern California and Global Educators–to form the Bay Area Global Education Program (BAGEP), an international studies resource consortium serving K-12 schools and districts in the San Francisco area. In 1986, Stanford University, in cooperation with the World Affairs Council and Global Educators, was selected to manage the California International Studies Project (CISP), a legislatively-based (AB 2543) statewide network of international resource centers for which BAGEP serves as a model. SPICE is the curriculum development and materials resource arm of CISP.

Sponsorship

SPICE is sponsored by the Institute for International Studies and the School of Education at Stanford University.

Sources of Support

SPICE receives support from federal sources, private foundations, and the Institute for International Studies.

Current Programs and Priorities

SPICE's current curricular priority is the development of lessons which enhance the study of world history, cultures and geography. In the area of staff development, SPICE's priority is to provide support for the programs of the CISP Resource Centers. SPICE also has ongoing staff development efforts through each of its individual projects, and is centrally involved in a yearly summer institute on the Stanford campus in conjunction with BAGEP.

Within the range of its existing project, SPICE will provide consultation in the development of international studies programs for elementary and secondary education on a fee for service basis.

Major Emphases

SPICE emphasizes curriculum and staff development and offers a wide variety of teaching materials and staff development programs. SPICE has strong interests in the development of university-based international studies centers, and program evaluation.

Publication of Teaching Materials

SPICE offers over 60 titles which include curriculum units, resource guides, and research reports. Write to SPICE for a free catalogue.

LATIN AMERICAN VISUAL ART

A PRE-COLLEGIATE CURRICULUM UNIT

GRADES SIX TO TWELVE

Developed by

The Latin America Project/SPICE

Stanford University

1984

Copyright (c) Leland Stanford Junior University, 1984
All Rights Reserved
Reprinted, 1987

Permission is given for teachers to reproduce portions of this unit for classroom purposes only. In all other cases, for permission, call or write: SPICE/Latin America Project, Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, California 94305-5013, (415) 723-1114.

ACKNOWLEDGEMENTS

Latin American Visual Art Today was prepared as part of a two year curriculum development project, "Improving the Pre-Collegiate Curriculum on Latin America, grades 6-12." Funding for the curriculum development process was provided by the International Research and Studies Program, Office of Post-secondary Education, U.S. Department of Education. Partial support came from the Center for Latin American Studies and the Center for Research in International Studies, Stanford University.

Preface.....Kay Alexander
Art Consultant
Palo Alto Unified
School District

Author.....Kathie Toland
Former Coordinator
SPICE/Latin America
Project

Consultants.....Dr. John D. Wirth
Former Director
Center for Latin
American Studies
Stanford University

Dr. Donald Goodall
Curator
Window South
Menlo Park, California

Editor.....Giselle O. Martin
Coordinator
SPICE/Latin America
Project

Technical Support.....Dorothy A. Justen

TABLE OF CONTENTS

	page
Preface	i
Introduction	1
Background for Teacher	9
Rationale	17
Objectives	
Lesson One: LATIN AMERICAN VISUAL ART	19
Lesson Two: MAIN THEMES IN LATIN AMERICAN ART	21
Lesson Three: WAYS IN WHICH LATIN AMERICAN ARTISTS PORTRAY NATURE	26
Lesson Four: WAYS IN WHICH LATIN AMERICAN ARTISTS PORTRAY DISSENT	29
Lesson Five: WAYS IN WHICH LATIN AMERICAN PAINTERS AND SCULPTORS PORTRAY STRUCTURE	32
Activity: Make a Hexahexaflexagon	37
Reading: "I Am A Painter: José Chávez Morado" (Christian Science Monitor, 2/14/84)	39
Appendix 1: List of Latin American Artists (by date of birth)	43
Appendix 2: List of Latin American Artists (by country) with a Pronunciation Guide to Spanish & Portuguese	44
Appendix 3: Northern California Bay Area Resources on Latin American art and artists	45

PREFACE

KAY ALEXANDER

Art Consultant,

Palo Alto Unified School District

As educators, their clients--parents and students--and, indeed, all thoughtful citizens become increasingly aware of the need to understand the diverse cultures of the contemporary world, more and more attention is being given to studies that introduce and develop accurate knowledge about other peoples. Global Education in recent years has broadened and deepened the traditional curriculum in the Social Studies. Ultimately, the cliches and stereotypes we now have of the way people in other lands live, work, play, believe, and create will be exchanged for concepts that are more in accord with the true facts. One step to this new understanding is this unit of study, LATIN AMERICAN VISUAL ART TODAY.

The California Framework for the Visual and Performing Arts, disseminated by the State Department of Education in 1983, recognizes that the arts provide a universal language and, thus, a natural route for understanding other cultures. The Interdisciplinary section of the Framework provides a means for developing units of learning that combine objectives for one subject of the general curriculum with those of one or more of the arts. For example, multi-cultural studies integrate art, music, dance, drama/theatre. Such correlated learning is both efficient and effective.

The present unit, LATIN AMERICAN VISUAL ART, is precisely the type of material that should be used in this kind of teaching. It introduces the arts into the Social Studies curriculum which is often limited to the political and economic aspects of a nation or region. Further, it presents the cultural picture in a manner that shows the creative people of Latin America to be as intellectual, urban, and aesthetically sophisticated as their European and North American counterparts.

The original artworks, and many more examples, are accessible for first-hand viewing at Window South Gallery. A teacher might offer the slides and discussion as a self-contained unit with quite satisfactory results. For a maximum aesthetic experience, the unit should be used as an introduction to a gallery visit, where the paintings, drawings, and sculpture may then be experienced with increased understanding and enjoyment.

INTRODUCTION

by

Kathie Toland

The Latin America Project

Results of the 1982 Latin American Art Week at the Sotheby Parke-Bernet auction house in New York set a new record with sales of $7.5 million, twice the amount of the previous year. While this was surprising to the general public in the United States, Latin Americans were not surprised. Who were the artists whose works commanded such value? Some are well-known artists such as Mexico's José Clemente Orozco, Rufino Tamayo, or Guatemala's Carlos Mérida. The majority, however, are artists unknown to the general public in the United States. Many are young, born after World War II, and quickly gaining international reputations. These living Latin American artists and their works are featured in this curriculum in order to provide teachers and students with new images of the visual arts in Latin America today.

Why are new images of Latin American visual art so necessary? When many students and even art educators are asked to describe the art of Latin America, frequently only the classic murals of Rivera, Orozco, and Siquieros are mentioned. While the Mexican muralists are still considered among the best of modern art, many other painters, sculptors, and graphic artists are equally significant. Today, the fine arts reflect the urban reality of Latin Americans. Now most Latin American countries

are largely urban with galleries, art academies, bookstores, and concert halls open to the public. Visual artists respond to the intensity of urban life with realistic, emotionally charged and abstract images. Just as Latin American novelists and composers are internationally recognized, painters, sculptors, and graphic artists are also gaining the international recognition they richly deserve.

If one defines "fine art" as the creation of beauty in various media (music, literature, visual art), one must appreciate popular arts as well. Yet just as one distinguishes a novel from a broadsheet, and a symphony from a folk song, then one must separate the visual arts of painting, sculpture, and graphic arts from folk art or crafts. San Francisco's Mexican Museum divides its collections into pre-hispanic, colonial, Mexican fine arts, and folk art. Within each collection are paintings, engravings, sculpture, graphics, textiles, and jewelry. This unique resource offers northern California students an opportunity to explore a wide range of artistic production.

Another resource featured in this curriculum is the Paul M. Cook Collection of Twentieth Century Latin American Art, Window South, in Menlo Park, California. The visual arts of painting, sculpture, graphics and collage have been collected from among twenty Latin American countries. The purpose of this collection, barely seven years old, is to assemble significant examples of the best visual art being produced in Latin America today. The

result, thus far, promises to be a magnificent regional resource for the understanding of Latin American visual art today.

Examples of the visual arts--painting, sculpture, graphics--are found throughout the Latin American countries where Spanish, Portuguese, and French are the dominant languages. Traditionally, Latin America differs from the United States in the realm of art because of two distinctions. First, art in Latin America has always been supported by governments; and, second, Latin American artists enjoy wide-spread public respect. The earliest example of official patronage for the fine arts was the creation of the Academy of San Carlos in Mexico City in 1785. Portugal, as well as the royal court of Spain, promoted art during the colonial period (1500-1810) with the formation of the Brazilian Art Academy in 1816. During the national period, art academies were founded in Chile (1848), Perú, and many other Latin American countries. Artists have held political or diplomatic office; and participated in national cultural life, as in the case of México's José Guadalupe Zuno (former governor of Jalisco), Juan O'Gorman, and Uruguay's Pedro Figari.

Today aesthetic innovations are showcased at the internationally-known exhibitions of São Paulo, Medellín, Mexico City, Caracas, and Buenos Aires. These urban regions (São Paulo-Rio de Janeiro, Buenos Aires-Montevideo, and Mexico City) serve as magnets for art and artists from a wider geographical region. Several corporations have also been patrons of the fine arts during the twentieth century, including: Benson and Hedges,

Instituto Torcuato Di Tella (Argentina), International Petroleum (Colombia), Kaiser (Argentina) and General Electric (Uruguay). The results of both public and private patronage can be seen throughout Latin America today. Each year 3,000 art exhibitions are held during the Buenos Aires art season. Colombians have willingly paid high prices for works by Colombian artists in Bogotà. In 1982, a new Museum of Modern Art (with paintings given by the artists Rufino Tamayo) opened in Mexico City to international acclaim and new modern museums have appeared in Caracas (Venezuela), Santo Domingo (Dominican Republic) and Bogotà, Medellin and Cali (Colombia). The fine arts are an expression of both national pride and identity with many museums, exhibitions, and galleries open to a wider public--literate and illiterate.

Public enthusiasm for the arts remains strong despite serious challenges for young as well as mature artists: government centralization of national cultural life; awards based upon politics rather than artistic merit; impoverished museums; exorbitant import prices for paints, supplies, and books. Today young artists are often educated in schools of architecture rather than art, sometimes with innovative results. Despite these frustrations, Latin American artists of the 1980's receive international acclaim.

The curriculum, **Latin American Visual Art**, features art by artists who are loosely grouped into three generations: inter-war (1920-1945), post-war (1945-1970) and contemporary (1970-

present) according to aesthetic styles. Most are living today, although significant artists from the early twentieth century are included to provide historical chronology. The first generation of artists were most active between the World Wars with the Revolutionary Syndicate of Technical Workers, Painters, Sculptors and Allied Trades (Mexico, 1921-22), Modern Art Week (Sao Paulo, 1922), and Taller Torres-Garcia (Montevideo, 1932) as centers of artistic production. The second generation was born during the 1920's and 1930's with Buenos Aires, Montevideo, Santiago, Caracas, Mexico City, Lima, Bogotá, and Rio de Janeiro as well as Sao Paulo as predominant centers between 1945 and 1970. Finally, the third generation (1970-present) includes artists, sculptors, and engravers from twenty countries who are active today and whose works receive international interest.

What unites Latin American art today with artists from such a large and diverse geographical region? Donald Goodall, curator of the Paul M. Cook Collection, Window South Gallery, wrote in 1980:

> "There is no direct equation of Latin American art with sources in European and North American art, nor even with the pre-European cultures of the Americas."

While all of the countries of the western hemisphere share a history of immigration, one must not consider its art provincial. The diverse countries of Latin America are definitely part of the Western World and of its fine art traditions. Consequently, the visual arts in Latin American reflect European aesthetic styles; yet artists also draw inspiration from African and pre-hispanic

cultures. This interaction of Western and non-Western culture has significantly shaped the character of Latin American art today. Nowhere else are artists challenged by such rapid urbanization in a society which is clearly a mixture of African, European, and American Indian cultures.

Although the basic themes emphasized in this curriculum may be common to the visual arts of other urban societies, it is the way that the Latin American artists depicts those themes which is distinctive. Students should understand and recognize six main themes: **REALITY, STRUCTURE, EXPRESSIONS, DECORATION, DISSENT,** and **"POP."** The meaning of each term must be initially explained. For example, **REALITY** in art presents people, places or things as they appear without distortion. **STRUCTURE** implies that lines, shapes, color or space are most important whether geometric or free-flowing. **EXPRESSION** conveys the artists' emotions with color, shape, line or space. **DECORATION** emphasizes a pleasing design or composition that the artists intentionally arranges. **DISSENT** is essentially a social message which may be a comment or criticism of the artists' society and its values. Finally **"POP"** presents urban realities, yet the images are derived from advertising.

It is possible that one or more theme may be identified in a painting or sculpture. Perhaps students will disagree on which theme predominates, yet this is the essence of art appreciation and its history. These themes are only a framework to discuss these artworks. It remains clear that the unique environment of

each Latin American artist creates "a wide range of artistic styles ... reflective of the specific environmental and societal pressures within each country," according to Donald Goodall, curator of Window South. (Living Masters of Latin America, Oklahoma City, Oklahoma, 1980) Another authority on Mexican art, Nora Wagner of San Francisco's Mexican Museum, characterizes art after the Mexican revolution as one of "diverse personalized styles." She wrote in "An Introduction to the History of Mexican Art" (The Mexican Museum, Catalog of Selections, San Francisco, 1981):

> "After an extraordinarily fruitful revolutionary period, Mexican art surged toward global heterogeneous artistic expressions. No longer was the artist necessarily committed to a preoccupation with social implications. Alienation, fragmentation and loss of common ideals experienced at this time became a strong force that strained the artist toward a yearning to transfer that unrest into diverse personalized styles. The play, struggle, and experimentation within realistic and abstract art and within figurative and non-figurative expressions has been continuous to the present day."

These themes will recur throughout the curriculum as students and teacher view examples of artworks by painters, sculptors, and engravers who use diverse materials and techniques to express their personal aesthetic styles. The struggle between abstract and realistic art is further complicated by widely varied uses of line, color, space, and textures. Often, however, one can see that a questioning of imported aesthetics in favor of new and complex artistic expressions is a unifying measure for Latin American art today.

The three generations of artists are drawn from diverse Latin American countries and reflect varying aesthetic styles. Since it is the purpose of this curriculum to introduce Latin American visual art today to students and teachers at elementary and secondary levels, the emphasis is upon living Latin American artists. Twenty-one artists have been selected from Latin American countries of differing racial and cultural mixtures. Through the assistance of Donal Goodall, curator of the Paul M. Cook Collection, we were able to obtain permission to use slides of artworks located at Window South, 173 Jefferson, Menlo Park, California. Consequently, many artists whose works are equally significant have been omitted. Students and teachers who wish to learn more about contemporary Latin American art would enjoy a visit to either Window South (by appointment, (415) 324-2270) or the Mexican Museum in San Francisco (Fort Mason, Bldg. D, (415) 441-0404). (See appendix for more resources on Latin American art in the San Francisco Bay Area.

Background for the Teacher

During the 1920's and 1930's muralismo dominated the art of Mexico and other Latin American countries. Diego Rivera, David Alfaro Siquieros, and José Clemente Orozco executed huge murals with realistic figures, monumental scale, and controversial social themes. From the past, both Mayan wall paintings and Italian renaissance murals were historical models, yet each artist's works were singular. The muralists, encouraged by José Vasconcelos (in the early 1920's), Minister of Public Education, participated in a Revolutionary Syndicate of Technical Workers, Painters, Sculptors and Allied Trades whose goal was to redefine Mexican ideals through a national artistic revival based on the principles of the 1917 Constitution and the rediscovery of pre-hispanic archaeology. The National Preparatory School (1921-22), Agricultural School (1923), the National Palace (1935), and even the San Francisco School of Fine Arts (1931) were some of the public buildings upon which the murals of the Sindicato were displayed. Many other artists throughout Latin America shared the spirit of muralismo: glorification of social change and pre-hispanic aspects of Latin American history and culture. Its legacy still lingers today.

Simultaneously with muralismo another aesthetic style became prominent among South American artists. Two women, Anita Malfatti and Tarsila do Amaral, organized the Week of Modern Art in São Paulo, Brazil, in 1922. Encouraged by the writer Oswaldo de Andrade, the Semana (week) sparked a controversy with its new

forms of abstraction, expressionism, and cubism. Influenced by the "Mexican Renaissance" many Brazilian artists rejected European dominance of Latin American art forms and began a nationalist movement withint the Brazilian art world. Emiliano de Cavalcante and later Cândido Portinari portrayed social realities such as coffee workers, carnival, and urban women on canvases and on murals in the national library.

In 1934, an Uruguayan returned to Montevideo after 43 years of residence in Spain, France, and the United States. Joaquin Torres-Garcia had studied and worked in Barcelona, where he met the young Picasso and other cubists. He also met México's Diego Rivera in Paris. The two Latin Americans began a long friendship and correspondence which lasted throughout their lives. While living in New York and Paris, Torres-Garcia developed his own approach, which he called "Constructivism," a presentation of reality in geometric, flat, drab-colored paintings. Both his book, Universalismo Constructivo, and the artworks created by his followers at his workshop, Taller Torres-Garcia, in Montevideo had a strong impact upon artists throughout Latin America during the 1940's and 1950's. Together with the muralists of Mexico and the artists of São Paulo's Modern Art Week, Torres-Garcia is a significant leader in the first generation of Latin American artists in this curriculum.

Two transitional artists whose works span all three periods of contemporary Latin American art are Rufino Tamayo and Carlos Mérida. Their artworks, which are done in various media

including oil, acrylic, mosaic, and sculpture, reflect the struggle and interation of abstraction and realism. Both artists integrated pre-hispanic themes, hispanic identity, and European cubist influences during their long and prolific careers.

> "Rufino Tamayo is the predominant transitional figure who combined personal and social consciousness. Though rooted in the revolutionary period, he changed his themes to the investigation of inner myths and mysteries of his land. Masterly use of color and luminosity are striking characteristics of his work. He became increasingly interested in the simplification of forms which evolved into surrealism, cubism and abstract art." (Nora Wagner, "Introduction to the History of Mexican Art," Mexican Museum Catalog of Selections, San Francisco, 1981)

Tamayo's works continue to win international acclaim as well as a special place in the histroy of Mexican art. Geometric abstraction is also expressed in the paintings and world famous mosaics of Carlos Mèrida. Born in Guatemala, Mèrida died at his Mexico City home in 1984 at the age of 93. His paintings have been exhibited internationally for seven decades. Many of his important early artworks, mosaics, are located in Guatemala City. His wall decorations are said to reflect his Mayan heritage, while many of Mèrida's other paintings are structural, geometrical, and abstract.

Decoration and realism were also visual themes during the post-war generation (1945-1970) as is demonstrated by the works of Maria Izquierdo and Juan O'Gorman of Mexico. The highly decorative mosaics which cover some high-rise building of the National Autonomous University of Mexico (UNAM) were designed by

O'Gorman, who was also an architect. Surrealism and fantasy encouraged portrayal of dreams and imagination as seen in paintings done by Dr. Atl (a member of the Syndicate), Frida Kahlo (Diego Rivera's wife), as well as O'Gorman and Izquierdo.

Other artists and aesthetic styles of the post-war generation are found in South America. The Peruvian, Fernando de Syzlo, has exhibited throughout Latin America, the United States, and Europe for thirty years and is remarkable in that respect. He used Peruvian ceramics and pre-Columbian masks as his inspiration, yet created dense, colorful, and solid abstract images. Damián Bayón, Latin American art critic and writer, has called de Syzlo's works "abstract indigenism" because of the contemporary interpretation of pre-Columbian themes. Another group of artists in Argentina produced a new interpretation of space and shape with the "New Figuration" exhibitions of the 1960's. Rómulo Maccio, and Antonio Sequi, and others re-interpreted the violent lines and colors of the action-paintings of Willem de Kooning in the United States, and of the European Expressionists.

In sculpture, new directions were begun in Argentina and later in Caracas with the work of Mexico's Mathias Goeritz, Helen Escobedo, Manuel Felguérez and Sebastián. Their aesthetic style, sometimes also called "Constructivism", is expressed in painting and sculpture, occasionally on a monumental scale. Some of these artists and their followers are today utilizing computers to create images as well as designs for sculpture.

During the post-war generation, the biennial exhibition of Sao Paulo was begun. This regular art exhibition has continued since 1951 and sets international aesthetic styles. It has spawned other exhibitions, which add to the vigor of the fine arts throughout Latin America.

Artists of the contemporary generation (1970-present) have benefited by the changes in transportation and communication throughout the Americas. The 1960's and 1970's brought about wider distribution of art and publications through use of jet airplanes. Travelling exhibits linked Latin American artists with their international public. Now artists are able to travel widely, and many reside outside of Latin America although they are still considered "Latin American" due to their countries of origin. Other artists, such as Carlos Mèrida and Fernando de Syzlo, have travelled widely but always returned to Latin America to live and work.

Among Latin American painters today, both oils and acrylics are widely used despite their high import costs. Rómulo Maccio is an Argentinian, whose neo-figurative art is known for monstrous shapes, violent lines, bold textures, and disrupted forms. By contrast, Fernando Botero of Medellin, Colombia, began painting in a European and classic style. He later painted obese figures whose solidity reminds one of pre-Columbian statues, yet whose message is contemporary and Latin American.

Mexico's José Luis Cuevas is a graphic artist and engraver who held his first exhibit at the Pan American Union in New York

when he was twenty years old. His deformed by recognizable figures are subtle messages of social criticism. There is a fantastic quality in his engraving, which links him to expressionism and surrealism. Gonzalo Ciènfuegos of Chile also uses the human figure as not only a fact but a symbol of human experience. His art background includes architecture, publicity, and graphic design. Like Josè Luis Cuevas, Ciènfuegos intentionally distorts human figures from ideal norms to suggest the feelings of the artist for the subject and its human characteristics.

Realism, social commentary, and "pop" art styles are represented through the artwork of Brazilians Antonio Henrique Amaral and Jôao Camara Filho as well as Valentina Cruz of Chile. After student days in Brazil and painting in New York, Amaral returned to Sâo Paulo, where he adapted "pop" techniques to Brazilian themes. For many years, he painted images of bananas, an attempt to symbolize growth and decay in Brazilian culture. Another Brazilian, Jôao Camara Filho, also uses "pop" realism and social commentary with collage and caricature to portray well-know Brazilian politicans and individuals. Of course, the artistic style also conveys the feelings of the artist toward his human subjects. Valentina Cruz of Santiago, Chile also expresses personal feelings and political dissent in her artwork, which includes words and images. A strong social message is embedded in her art.

The realistic artwork of Argentine Ricardo Garabito has psychological characteristics, yet the relationship of figures and their setting is expressive, often revealing. In the example included in this curriculum, the feeling one gets is isolation and alienation despite the realistic techniques. A young Japanese-Brazilian, Lydia Okumura, also uses realistic lines and forms. The emphasis in her artwork, however, is on illusions of space and ambiguities in three-dimensional effects. Monochromatic colors, angular lines, and geometric shapes create depth and dimension in her paintings.

Pastels as well as oils are used by Arnoldo Coen, Mexican painter and son of an Italian opera singer. His artwork includes advertising designs, sets, and films. In his paintings, he attempts to find melodic equivalents in color and movement. Geometric abstraction is the result. He completed landscapes based on color themes during his stay in Tanzania as an envoy of Mexico. Now a university professor in Texas but formerly from Argentina and Mexico City, Kazuya Sakai also uses chromatic color, design, and curvilinear shapes in his acrylic paintings. Of Japanese descent, Sakai studies in Japan until 1951 and today resides in Dallas, where he is chairman of the Art Department at the University of Texas, Dallas.

The final group of artists, whose works are presented in this curriculum are either sculptors or three-dimensional collage artists. Luis Tomasello, an Argentine who lives in Paris, has interpreted planes and geometric shapes into "atmosfero

chromoplastique", a series of collages using white wooden cubes painted in varied colors on their reverse sides, presenting the effects of reflected light and color in space. The Mexican sculptor Sebastián also uses geometric forms to construct large and small sculptures. Some are designed to change their shapes, since they move on hinges. He calls these "geometric transformables. Eventually, he hopes to set sculpture in motion using solar energy.

All of the artists included are by origin from a Latin American country. Together their works present unique interpretations of the themes of **REALITY, STRUCTURE, EXPRESSION, DISSENT, DECORATION,** and **"POP."** In every case, the artists struggle to present artwork which is <u>not</u> imported, regional, or alien to the Latin American scene. The two pitfalls which may separate fine art from mediocre art are the latter's tendencies toward <u>political propaganda</u> and <u>picturesque folklore</u>. Each of these fine artists struggles to avoid these pitfalls in an effort to portray the complexities of contemporary society in Latin America. In every case, there are diverse interpretations of different environments, yet commonalities are "invention, intense personal expression...and tough research." (Donald Goodall, <u>Living Masters of Latin America</u>, Oklahoma City, Oklahoma, 1980)

RATIONALE

The following five lessons introduce teachers and students to the main themes and key artists of the visual arts in Latin America today. As explained in the **Introduction**, the artworks represented in this curriculum for pre-collegiate classrooms are drawn from the **fine art tradition** of over twenty Latin American countries. They unifying element is the fact that each of these painters and sculptors was born in a Latin American country where Spanish, Portuguese, or French are predominant languages. In every case, one can not help but become intrigued by the diversity or aesthetic style.

If there is a single concept which this curriculum emphasizes, then it must be **DIVERSITY**--of style, originality, and expression. Younger students will have the opportunity to learn about Latin America through its art, while teachers and older students may alter preconceived notions about Latin American visual arts. Students are asked to search each slide for clues as to themes, subject matter, and aesthetic style in order to encourage critical-thinking skills and the ability to hypothesize.

Each set of slides has been organized with a single concept or issue to prompt inquiry. **Lesson One:** Latin American Visual Art teaches the concept of **DIVERSITY** as different artists' perceptions of similar subjects (men, women, dancing) are contrasted. **Lesson Two:** Main Themes in Latin American Art presents six unifying concepts which may be identified in contemporary art from Latin America as well as other urban societies: **REALITY, STRUCTURE, EXPRESSION, DECORATION, DISSENT** and **"POP."** **Lesson Three:** Ways in Which Latin American Artists Portray Nature provides four differing interpretations of **LANDSCAPE**, a concept easily adapted to art instruction. **Lesson Four:** Ways in Which Latin American Artists Express Dissent explores the subtleties of social criticism through the fine arts in Latin American societies, such as, Mexico, Brazil and Chile. Finally, **Lesson Five:** Ways in Which Latin American Painters and Sculptors Portray Structure introduces concepts such as **ABSTRACTION, PERSPECTIVE, TWO-DIMENSIONAL,** and **THREE DIMENSIONAL.** The culminating activity, **Make Your Own Hexahexaflexagon**, teaches skills such as measurement, while students learn terms of geometry (equilateral triangle, hexagon, and moebius strip).

As a follow-up to the lesson on **STRUCTURE**, a recent videotape on a young Mexican artist, Sebastian, entitled Geometric Transformables, stimulates students' imaginations about cubic solid shapes. Sebastian is a positive role model for students of every heritage and his genius in the field of mathematics, engineering, and sculpture is impressive.

BEST COPY AVAILABLE

OBJECTIVES

Knowledge

Students will:

- define Visual Art as paintings, sculptures, or graphics which are an effort to create beauty
- define the terms of: **REALITY, STRUCTURE, EXPRESSION, DECORATION, DISSENT,** and **"POP"**

Skills

Students will:

- adopt the artist's perspective in order to decide what to include, exclude, or change in the scenery
- contrast three different styles of landscape: realistic, surrealistic and abstract
- categorize paintings according to their predominant theme
- examine three examples of social dissent: "pop," satire, and political

Attitudes

Students will:

- expand their notions about visual arts in general and Latin in general and Latin American visual arts in particular

LESSON ONE: LATIN AMERICAN VISUAL ART

Introduction: Although students may know little about specific Latin American countries, they do have mental images which they associate with Latin America. This introductory lesson elicits those stereotypic images, offers new images, and challenges students' expectations.

Objectives: Students will...

- brainstorm and list images of Latin American Art
- define **VISUAL ART** as paintings, sculptures, or graphics which are an effort to create beauty
- read one artist's story, "I Am An Artist" by José Chávez Morado
- gather new impressions of Latin American visual arts today by viewing slides of artworks by living artists

Time/Material: One class period (30-45 minutes)
Butcher paper
Slides 1-21

Procedure:

1. Explain the lesson and its objectives.
2. In small groups of five, students should take butcher paper, draw two columns, and add the headings: WHAT DO YOU EXPECT TO SEE? and WHAT DO YOU ACTUALLY SEE?
3. Ask each group to brainstorm their expected images of Latin American art and list in the first column. Their lists might include examples of folk or popular art. One person is chosen recorder. Some suggestions might be: what plants, animals, types of people, scenery, or buildings?

4. After posting ideas on butcher paper, the students should quickly view the entire set of slides to gather new images. List these in the second column. Make the distinction between popular visual art and fine visual art.

5. Recorders should report to the entire group the words which appear on their lists. What words are repeated on lists of more than one group? Try to allow students to validate their shared preconceptions of Latin American art and to contrast their actual images of contemporary Latin American art from the slides.

Discussion: Diversity of expression is apparent after students view twenty-one slides of paintings, graphics, collage and sculptures. Ask the class to account for this diversity within Latin American visual art today.

Follow-up: Cultural identity is more apparent in the works of different artists. Read and discuss the article "I Am An Artist" by Jos Ch vez Morado. (See Reading, p. 39)

WHAT IS MEXICANIDAD? HOW DOES AN ARTIST INTERACT WITH CULTURE?

LESSON TWO: MAIN THEMES IN LATIN AMERICAN ART

Introduction: The six themes: **REALITY, STRUCTURE, EXPRESSION, DECORATION, DISSENT,** and **"POP"** are common in the fine arts in Latin America. An artwork might reflect one theme or more than one. However, it is useful for students to analyze each artwork to see which theme is most apparent. The slides are arranged in pairs to contrast two artists' depiction of a similar subject including people dancing, men, and women.

Objectives: Students will...

- categorize six paintings according to the predominant theme
- define the following themes:

REALITY: People, places, and things as they appear without distortion.

STRUCTURE: Lines, shapes, color or space are geometric or free-flowing.

EXPRESSION: The artist's emotions are expressed through color, shape, or line.

DECORATION: A pleasing design or composition is intentionally arranged.

DISSENT: The subject or intent is to comment on or criticize society.

"POP": Urban realities, derived from advertising symbols, may or may not convey a message.

Time/Material: One class period (30 minutes)
Slides 1-6

Procedure:

1. Explain the themes. Ask students to try to categorize the following paintings according to the theme <u>they feel</u> is most apparent. Some disagreement is expected as students' are interpreting <u>what they think</u> was the artist's intent.

2. Present the slides in pairs so that students contrast two artists' depiction of a similar subject. Not every pair will be a clear-cut example of two opposing themes.

3. Images of People Dancing:

Slide 1: José Clemente Orozco, The Dance Hall (México, 1941)

WHAT PARTS OF THE PAINTING ARE REALISTIC?

DOES <u>SOME</u> DISTORTION MAKE THE PAINTING LESS REALISTIC?

Slide 2: Gonzalo Cienfuegos, Couple Dancing (Chile, 1978)

WHAT CHANGES IN REALITY DO YOU SEE?

DO THE DISTORTIONS EXPRESS FEELINGS THROUGH ART?

4. Images of Men:

Slide 3: Rufino Tamayo, The Smoker (México, 1939)

WHAT SHAPES CAN YOU IDENTIFY IN THIS PAINTING?

WHAT IS MOST IMPORTANT: THE FACE OR THE STRUCTURES (SHAPES)?

Slide 4: Fernando Botero, El Cardenal (Colombia, 1978)

WHAT CHANGES IN REALITY DO YOU SEE?

WHAT DO YOU THINK THE ARTIST THINKS ABOUT HIS SUBJECT?

5. Images of Women:

Slide 5: Maria Izquierdo, El Otoño (México, 1943)

WHAT IS THE RELATIONSHIP BETWEEN THE SUBJECT AND THE COMPOSITION?

WHY DID THE ARTIST ARRANGE THE IMAGES?

DOES THE DISTORTION CONVEY MEANING OR IS IT DECORATIVE?

Slide 6: Ricardo Garabito, Mujer Sentada y Muchacho (Argentina, 1977)

HOW DOES THIS ARTIST EXPRESS EMOTIONS?

CAN YOU GUESS WHAT MIGHT BE HAPPENING? (the man plays Cricket)

6. Suggested categories for the slides (in order 1 through 6): reality; expression; structure; dissent; decoration; reality/expression. No images of "Pop" art which uses advertising and commercial art techniques were presented.

Discussion: The lives of these artists spanned the twentieth century. Only four countries are represented, yet the diversity of expression is apparent. Additional information about the lives and works of the artists are presented in the following biographical sketches.

Lesson Two--Biographical Sketches

JOSE CLEMENTE OROZCO (Jalisco, Mexico, 1883-1949)
As a student at the Academia de Bellas Artes in Mexico City, Orozco received rigid training in perspective and anatomy. He was influenced by the engravings of the cartoonist Posada and the teachings of Dr. Atl, an admirer of Michelangelo (Renaissance Italian sculptor and painter). In 1922, he created his first mural, an art form which was to later distinguish him among the great artists of the XX century. In Mexico City, Guadalajara, and Jiquilpan (Pomona and Dartmouth colleges in the U.S.) he left vast works considered to be among the best of modern artwork.

RUFINO TAMAYO (Oaxàca, Mexico, 1899-)
Tamayo did not respond to the social realism of his contemporaries, the muralists, but chose an individual path, painting still-lifes, portraits, and a few themes of revolutionary ideals. His art reached maturity in the 1950's in a style that successfully fused modern European with ancient and contemporary Mexican traditions. Explosive abstract forms in blues, reds, and earth colors evoke his birthplace, Oaxàca.

FERNANDO BOTERO (Medellin, Colombia, 1932-)
Fernando Botero began his studies in Colombia and later continued them in the United States, Italy, France and Spain. He has exhibited all over the world and has received eight major awards. His style is of distinctively massive forms in which emphasis on the grotesque is relieved by gently humorous satire.

MARIA IZQUIERDO (Mexico, n.d.)
Little is known about this painter of the 1940's whose friendship with Diego Rivera and his wife, Frida Kahlo, and Rufino Tamayo brought her into the mainstream of the Mexico City art world. Her painting, El Otoño, is realistic; nevertheless, it is composed in a decorative fashion. Maria Izquierdo's painting reflects romantic realism.

RICARDO GARABITO (Argentina, 1932-)
A student of Horace Butler, Garabito presented his first exhibition in 1963 in Buenos Aires. His style is realistic; however, his colors express emotions and alienation between people. He has received awards in 1964 and 1978. Today he lives in Buenos Aires.

GONZALO CIENFUEGOS (Santiago, Chile, 1944-)

After studying in Chile and Mexico City, Cienfuegos devoted himself to graphic design, publicity and architecture. Like his contemporary, José Luis Cuevas, the figures are distorted to express the artist's feelings about the subject.

LESSON THREE: WAYS IN WHICH LATIN AMERICAN PAINTERS PORTRAY NATURE

Introduction: As an introduction to the lesson on landscapes, ask students to draw a picture of natural scenery in their community. Afterwards explain that their drawing is called a landscape and not, for example, a seascape or portrait. In Spanish the word is paisaje, the title of all four paintings in this lesson.

Objectives: Students will...

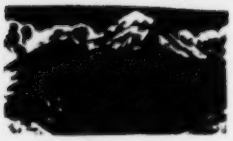
- understand that paisaje, landscape, refers to a painting of natural inland scenery
- contrast three different styles of landscape: realistic, surrealistic (fantasy), and abstract (not a pictorial representation, only line, color form)
- "get into the artist's shoes" in order to decide what to include, exclude, or change in the scenery

Time/Materials: One class period (30-45 minutes)
Drawing paper, crayons or pens
Slides 7-10

Procedure:

1. Explain the definition of landscape (paisaje in Spanish). Ask the students to draw a landscape from memory. After the drawings are completed, students should compare the similarities and differences among their landscapes. What decisions did each student make about their drawing? What was included, excluded, or changed in their scene?

2. Explain that each of the following paintings are entitled paisaje, the Spanish word for landscape or countryside. Compare and contrast the ways each artists painted a landscape:



Slide 7: Dr. Atl (Gerardo Murillo), Paisaje (México, no date)

WHAT KIND OF MOUNTAIN IS THIS? (a volcano)

DOES THE PAINTING LOOK LIKE A SPECIFIC COUNTRY?

Slide 8: Antonio Berni, Paisaje (Argentina, 1955)

HOW IS THIS PAINTING REALISTIC?

DOES THIS PAINTING LOOK LIKE A SPECIFIC COUNTRY?

Slide 9: Juan O'Gorman, Paisaje Recuerdo (México, 1966)

WHAT IS NOT REALISTIC IN THIS PAINTING?

DOES THIS PAINTING LOOK LIKE A REAL OR IMAGINARY PLACE?

Slide 10: Arnoldo Coen, Paisaje (México, 1974)

HOW DOES THE ARTIST <u>SUGGEST</u> A LANDSCAPE?

CAN YOU TELL THAT THIS WAS PAINTED IN AFRICA?

3. Students should guess which of the paintings were realistic, which were abstract, and which were fantasy. Although the answers are open to discussion, Dr. Atl's painting is realistic; Berni's landscape is also realistic; O'Gorman's is surrealistic; Coen's is abstract.

Lesson Three--Biographical Sketches

GERALDO MURILLO (Dr. Atl):

Murillo was educated at the Academy of San Carlos in Mexico City and became well-known for his use of light in landscape paintings. He inspired younger artists such as Diego Rivera and was active as a leader of artists between 1900-1930. This was a very turbulent time in Mexico's history with the revolution and Constitution of 1917 as important turning points for young artists. Geraldo expressed the spirit of the times by changing his name to an aztec word, atl, which means water in nàhuatl, the language of the Aztecs. His landscapes of volcanoes are well-known.

ANTONIO BERNI (Rosario, Argentina, 1905-1982):

Berni's earliest paintings were landscapes in a style influenced by French impressionism. Later he studied in Paris and adopted a cubist style which was abstract. He received special funding to travel throughout South America and to paint pre-Columbian and "American" themes. He emphasized the life and concerns of common people in his paintings.

JUAN O'GORMAN (Mèxico, 1905-1982):

Since his father was a painter, Juan O'Gorman became interested in art as a young boy. He chose the career of architect, however, and painted for pleasure. The three major themes of his paintings are landscapes, allegory (symbolic), and portraits.

ARNOLDO COEN (Mèxico, 1940)

Coen was educated to become a commercial artist; however, in 1963 he held his first solo exhibition and since then has dedicated himself to a career as a professional artist. He uses colors and shapes to stand for moods. Music offers inspiration for his art. His mother is a well-known opera singer. During 1977-78 he lived in Tanzania (Africa) as a diplomat and his landscapes in pastels are of African inspiration. His other activities include set design and film-making.

LESSON FOUR: WAYS IN WHICH LATIN AMERICAN ARTISTS EXPRESS DISSENT

Introduction: Rapid urbanization, uneven distribution of wealth, and political struggle create an environment in which visual artists must criticize society and its values through their art. The Mexican muralists began the tradition of social themes which is well established throughout Latin America today.

Objectives: Students will...

- examine three examples of social dissent: "pop", satire, and political.
- understand **"POP"** as realities drived from advertising images; **SATIRE** as the use of derisive wit to attack folly or wickedness; and **POLITICAL** as a comment on government or politics.
- locate or illustrate examples of social dissent.

Time/Materials: One class period (30-45 minutes)
Slides 11-14
Art paper, crayons, pens

Procedure:

1. The slides selected in this lesson represent different types of social dissent. Ask students the following questions to begin discussion of each slide:

   WHAT TYPE OF DISSENT--SUBTLE OR OBVIOUS--DO YOU FIND?

   WHAT FACTORS MIGHT INFLUENCE THE ARTIST'S STATEMENT OF DISSENT?

   ARE THERE SYMBOLS IN THE PAINTINGS? WHAT ARE THEY?

   WHAT IS THE MESSAGE OF EACH PAINTING?

2. Social dissent which is **SATIRE:**

Slide 11: José Luis Cuevas, Personaje (México, 1980)

HOW DOES THE ARTIST EXPRESS HIS EMOTIONS ABOUT THE SUBJECT?

WHAT MIGHT THIS PERSON REPRESENT IN SOCIETY?

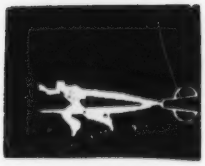
Slide 12: João Camara Filho, Caravana Viva (Brazil, 1979)

HOW DOES THE ARTIST EXPRESS SOMETHING ABOUT THIS PERSONALITY?

WHAT CLUES MIGHT HELP IDENTIFY THIS POLITICIAN?

WHAT MIGHT THIS PERSON REPRESENT IN SOCIETY?

3. Social dissent which is political:



Slide 13: Valentina Cruz, Censorship (Chile, 1974)

HOW IS NEWSPAPER USED IN THIS PAINTING? WHY?

WHAT IS THE ARTIST SAYING ABOUT HER SOCIETY?

4. Social dissent which is "pop":

Slide 14: Antonio Amaral, Banana Moment South (Brazil, 1972)

DO YOU NOTICE A CHANGE IN THE BANANA? WHY?

HOW DOES THE ARTIST USE THE NATIONAL COLORS OF BRAZIL? WHY?

Activity: Students should either draw or locate examples of each type of social dissent: satire, political, or "pop."

Lesson Four--Biographical Sketches

JOSE LUIS CUEVAS (Mèxico, D.F., 1934-):
José Luis Cuevas is a controversial artist whose works are engravings and sketches in white, brown, or black tones. His themes are social and strongly satirical: bizarre behavior, subconscious images, and alientation. At the age of twenty he exhibited at the Pan American Union in Washington, D.C., and his career has led to international prominence ever since.

JOAO CAMARA FILHO (Paraiba, Brazil, 1944-):
This artist from Pernambuco, a state in Brazil's northeast, is know for his polemical paintings about local and national politics. He has done many lithographs which reflect the influence of cartoon and collage. He was educated as a psychologist.

VALENTINA CRUZ (Chile, n.d.):
Little is known as yet about this young artist from Santiago, Chile, who now lives in Rome. Her collage-like works carry a strong social message.

ANTONIO HENRIQUE AMARAL (Sao Paulo, Brazil, 1935-):
Until 1967 Amaral, trained as a lawyer, was principally an engraver and printmaker. His subject is Brazilian society, yet he uses symbols such as bananas or violent jungles and plant forms to express his social viewpoints.

LESSON FIVE: WAYS IN WHICH AMERICAN PAINTERS AND SCULPTORS PORTRAY STRUCTURE

Introduction: Structure in the visual arts has been defined as lines, shapes, color, or space which are angular (geometric) or free flowing. In these paintings, structure is more important to the artist than reality or meaning. We call these aesthetic styles **ABSTRACT** because the image does not represent any realistic object, person or place. Collage (glued wooden blocks) and sculpture are two other ways to express **STRUCTURE.**

Objectives: Students will...

- identify **STRUCTURE** in paintings, collage, and sculpture by describing shapes, lines, colors and use of space.

- contrast flat **TWO-DIMENSIONAL** art in which depth is created with **PERSPECTIVE** and **THREE-DIMENSIONAL** art such as collage and sculpture.

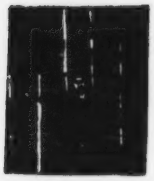
Time/Materials: One class period (30-45 minutes)
Slides 15-21
paper, ruler, pencils

Procedure:

1. Explain that **STRUCTURE** in the visual arts is expressed by angular (geometric) or free-flowing lines, shapes, and colors. What unites the paintings and sculpture in this lesson is the fact the artists were more concerned with **STRUCTURE** than reality.

2. As each slide is projected, ask students to decide whether the image is flat (only two dimensions: height and width), whether perspective is used to create an illusion of depth, or whether the artwork is actually three-dimensional.

3. Paintings in which the image is flat and geometric:



Slide 15: Joaquin Torres-Garcia, Pintura Constructive (Uruguay, 1932)

WHAT SHAPES DOES THIS ARTIST USE TO PORTRAY STRUCTURE?

IN WHAT WAYS IS THE PAINTING BALANCED?: SIDE-TO-SIDE, UP-DOWN?

Slide 16: Carlos Mérida, Cosmic Eye (Guatemala, n.d.)

WHAT PARTS OF THE PAINTING APPEAR FLAT?

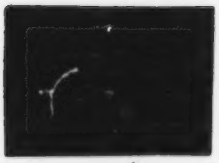
HOW DOES THE ARTIST GIVE THE APPEARANCE OF DEPTH (TWO DIMENSIONS)?

4. Paintings which are flat with free-flowing lines:

Slide 17: Rómulo Macció, Cabezote (Argentina, 1962-63)

CABEZOTE MEANS 'PUMPKIN-HEAD.' CAN YOU SEE IT?

HOW WOULD YOU DESCIRBE THE LINES; FREE OR RESTRICTED?

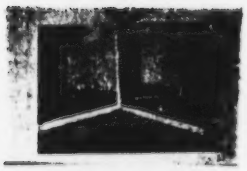


Slide 18: Kazuya Sakai, Atmospheres (Argentina, 1979)

HOW ARE CURVES USED IN THIS PAINTING?

HOW IS COLOR USED IN THIS PAINTING?

5. Paintings which use **PERSPECTIVE** to suggest depth:

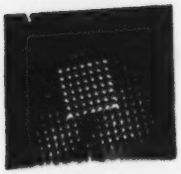


Slide 19: Lydia Okumura, Somewhere Beyond and Behind (Brazil, 1978)

HOW DOES THE ARTIST SUGGEST DEPTH? HEIGHT?

HOW IS COLOR USED (OR NOT USED) IN THIS PAINTING?

6. **Three-Dimensional** artworks (height, width, depth):



Slide 20: Luis Tomasello, Atmosfero chromo-plastique (Paris, 1973)

CAN YOU TELL HOW THIS COLLAGE WAS MADE? (Cubes glued on one point)

WHAT GIVES THE ADDED DEPTH TO THE COLLAGE? (Shadows)

Slide 21: Sebastiàn (Enrique Carbajal), Octaedro Amarillo (Mèxico, 1979)

WHAT ANGLES, SHAPES, AND CUBIC FIGURES CAN YOU FIND?

WHAT MIGHT LOOK SIMILAR TO THIS SHAPE? (crystals, puzzles)

Activity: Hexahexaflexagon (see activity sheet);

Students of all ages (grade 6-adult) will enjoy building a three-dimensional structure called a hexahexaflexagon. Start with a MOEBIUS STRIP - 3" side - and measure equilateral triangles along its surface. By twisting along the scored lines, the MOEBIUS STRIP becomes a THREE-DIMENSIONAL FLEXIBLE shape.

Lesson Five--Biographical Sketches

JOAQUIN TORRES-GARCIA (Montevideo, Uruguay, 1874-1949):
Although born in Uruguay, Torres-Garcia received his art education in Spain, where he lived until 1932. After studying with the Impressionists, "Art Nouveau," and the Cubists, Torres-Garcia tried mural painting, designed stained-glass windows, and decorated churches and tapestries. He returned to Montevideo to establish Taller (workshop) Torres-Garcia, where he taught younger artists.

CARLOS MERIDA (Quezaltenange, Guatemala, 1891-1984):
Mérida's lifetime aim was to incorporate the rich artistic heritage of his native country with the modern aesthetics which he learned abroad. His paintings reflect a cubist influence and adapt well to become murals. Mérida designed and executed a number of important murals in painting, cement, and mosaic.

ROMULO MACCIO (Buenes Aires, 1932-):
A self-taught painter, Maccio first exhibited in 1956 and has shown his works in Paris, London, Rio de Janeiro, New York, Caracas, and Buenos Aires. Although he lives in Paris and in Spain, his art has received awards in Buenos Aires from Instituto Torcuato Di Tella. His style is reminiscent of the action-paintings of Pollack and de Kooning, yet is called "neofigurative" because of the struggle to release lines from conformist images.

KAZUYA SAKAI (Argentina, 1927-):
Born in Argentina, Sakai was educated in Japan during the second world war and returned to Buenos Aires in 1951. Since 1965, he has lived in Mexico and the United States. He is chairman of the art faculty of the University of Texas, Dallas. Damian Bayon, art critic, calls Sakai's art "shaped canvas" which invades the third dimension with vivid color, geometric and sculptural shapes.

LYDIA OKUMURA (Sao Paulo, Brazil, 1948-):
Lydia is of Japanese ancestry and has studied in Sao Paulo and in New York's Pratt Graphic Art Center. She is concerned with the mysteries of interior spaces and forms. She also constructs three-dimensional works of paint and string which create two kinds of space: that which we know exists and those spaces which we imagine.

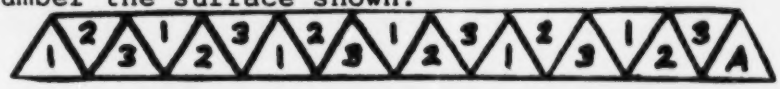
LUIS TOMASELLO (Buenos Aires, 1915-):
Tomasello is an architect, sculptor, and filmmaker who lived in Paris and who uses wood blocks glued in geometric patterns to create three-dimensional collages. He calls his series of collage "atmosfero chromo-plastique," since the colors on the reverse of his wooden cubes reflect against surrounding surfaces.

SEBASTIAN (ENRIQUE CARBAJOL) (Chihuahua, Mèxico, 1947-):
His sculptures are receiving international recognition. Working in metal and wood from preparatory sketches in cardboard, he uses geometric forms: cubes, pyramids, octahedrons, dodecahedrons, and other shapes in statis combinations. He also creates "transformables" which set sculpture into motion.

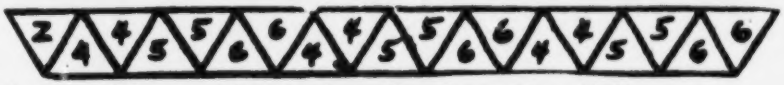
Activity: A HEXAHEXAFLEXAGON

STEP 1: Use Tagboard strips
This figure is made up of 19 equilateral triangles. Number the surface shown.

FRONT TOP



UNDER SURFACE

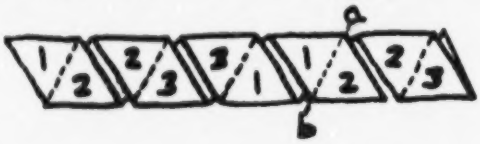


Be certain that the first "1" triangle has the "z" on its undersurface and that the last "6" corresponds to the "A" surface.

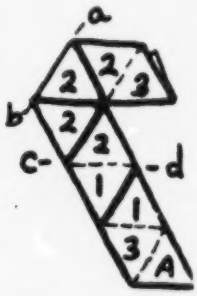
STEP 2: Crease all interior lines by scoring with a compass point (Don't cut through!) Cut strip out along exterior lines.

STEP 3: Fold the strip so that the same under surface numbers come together. 4 on 4, 5 on 5, 6 on 6 and so on.

STEP 4: Fold back along imaginary line "ab." After the first set of two "1-1" triangles.

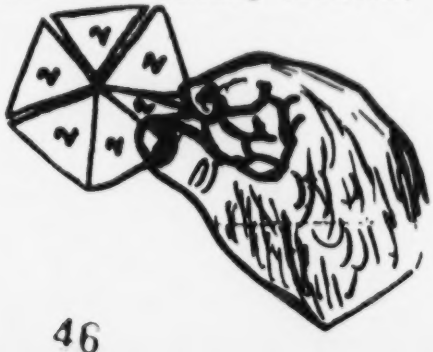


STEP 5: Fold back on the imaginary line cd. Turn the "A" triangle under and paste it to the "Z" triangle.



If you have done the job properly, the triangles on one face of the hexagon will be numbered "1" and on the other face will be numbered 2. If this is not the way yours turned out, re-fold and if that doesn't work, check to see if you numbered your triangles <u>exactly</u> like those shown on the pre-ceeding card.

To open the faces of your Hexahexa flexagon, pinch one corner while pushing the opposite corner. Keep flexing, sometimes alternating corners, until all 6 faces appear.



NOTES ON:

Hexahexaflexagon

1. The key to this activity is the folding directions.

2. Be sure that scoring is done lightly.

3. The Hexahexaflexagon faces are changed by opening as a flower opens. From the bottom up and the top out.

4. Try it yourself a few times.

5. Make up from equilateral triangles with about 2 inch slides.

6. Question: Where does the name Hexahexaflexagon come from?

I AM A PAINTER

STUDENT READING

Vocabulary:
- mural
- fresco
- abstraction
- realism
- Diego Rivera
- Mexicanidad
- identity
- internationalism
- mosaic of cultures

Look for the words in the reading and discuss the meanings.

'[There is] something that doesn't exist in Mexico: people that have the training and the concepts to create culture where they live. That is why I have helped start schools and museums. That's the kind of life we have to live here. In some countries you can be only an artist. But in Mexico, in my time, we have had to labor for the creation of a culture.'

Untitled detail of face

BEST COPY AVAILABLE

By Christopher Swan

Guanajuato, Mexico

"I am a painter."

The words stand 10 feet tall, like the murals. They are old, like the antiquity the paintings portray. They are proud, like the man who utters them.

But they are only words. And you cannot fully find José Chávez Morado, the 75-year-old follower of Diego Rivera and contemporary of Rufino Tamayo, in words. You must look for him in images.

Images such as those you find spread across one giant wall in the Mexican National Museum of Anthropology.

José Chávez Morado

The museum's creators asked Señor Chávez Morado to portray three great periods of pre-Hispanic Mexican history — the preclassic, classic, and postclassic — in this mural. And he did, in sweeping images of savage bloodshed, dark oppression, and the struggle to be free.

He is a painter of the heroic school that sprang from the Mexican Revolution. His images, massive and sculptured, mingle primitive brutality and modernist abstraction. They are mostly the images of Mexican history.

Here is a more contemporary, image.

It is 10 o'clock on a Tuesday morning at El Museo del Pueblo de Guanajuato — one of the small museums that Chávez Morado has spent his life organizing and consecrating. He is at work on a scaffolding a good 18 feet up. Wearing a red bandana and loose-fitting jeans jacket, he is hunched over, working a pencil across a stretch of white plaster.

Around him, in varying stages of completion, loom three murals more than 19 feet tall and 4 feet wide. They are hieroglyphic reflections on history. The umbers and siennas impart a burning sense, mingled with the white ash of priests' and judges' robes. The evil figures in Mexican history look almost Dracula-esque; the typical heroes, the peasants, have a childlike beauty.

In these murals, Chávez Morado is practicing a kind of craft that has all but disappeared from Mexican painting. He had to stop work on them for a year because there is only one fresco plaster specialist in all of Mexico, and this specialist had to work on a project in another part of the country.

On a deeper level, too, he has seen the fundamentals of his craft disappear from the art world here. Almost no one is interested in painting the great Indian-Gothic forms and subject matter — borrowed from the dark side of the Indian and European cultures — that he and his contemporaries were concerned with.

While he feels that something wonderful was lost in the rush toward abstraction, he still has hope.

"I am not so pessimistic," he observes. "Culture is like a pendulum. We have had a long time of abstraction. There is an uprising of neo-realism, but still just at the surface. They have not gone very deep. But I think [the return to realism in painting] will be very important. Because you cannot be insensible to what happens around you.

"You have the tools. You have to have the commitment to something. After all, we are communicators."

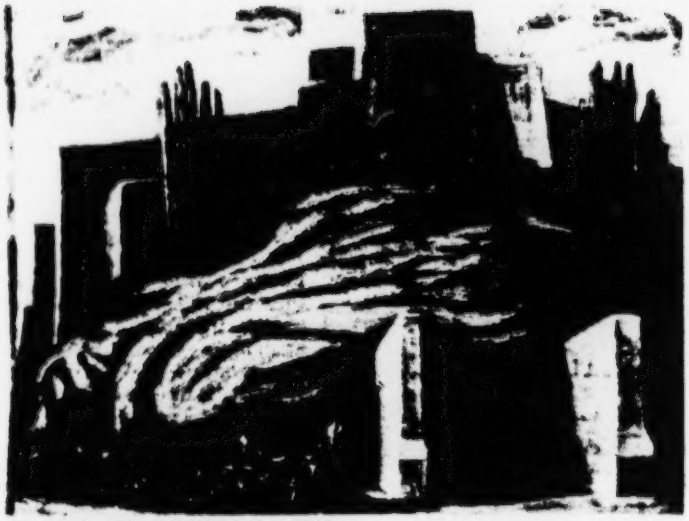
You see what he hopes to communicate in this chapel-like room with its rugged wooden doors opening onto Mexican mountaintops: a sense of the fire and turmoil in his country's history.

The paintings will be a central attraction in this tiny museum, down a bending side street in bustling old Guanajuato. They represent, he says as he draws, "the cutting up of Mexico by the United States, by the French, by the wealthy families." At the bottom of one "there are faces in the flames, suggesting the restlessness of the Revolution." He wants to be careful in painting these faces, he says, "because they are people I knew in my childhood."

That childhood saw the Revolution rage through Mexico. It led to an era when Mexican thought erupted with nationalistic fervor, the dream to create all things Mexican. And this dream gave birth to Diego Rivera, a whole school of painting, a way of looking at the world, and José Chávez Morado.

"I am proud of that," he had said on an earlier evening, sitting with his wife, Olga Costa, in their home crammed with antiques. "In 1921, when Rivera started painting murals . . . there was a social

BEST COPY AVAILABLE



'Perequinación en la Noche' — 1948

[His] childhood saw the Revolution rage through Mexico, leading to the dream to create all things Mexican. And this dream gave birth to Diego Rivera, a school of painting, and Chávez Morado.

shaking of the country. It produced a [school] of painting that includes not only the cultural arts of Mexico, but also the influences of most of the world.

"There were the Italian muralist [influences]. Rivera also brought the influence of Paris. We're all interconnected."

Maybe so. But the *Mexicanidad* (Mexicanness) of Chávez Morado and his work is inescapable. Nowhere else in art do you see such mingling of Moorish, high-Spanish, European, and Amerindian realism and abstraction. That province belongs to the school that these men fashioned.

Chávez Morado was not the important founding figure in this school. Nor is he the best known. He is a regional painter with a large national reputation (he designed the important central pillar of the Museum of Anthropology's spreading courtyard.)

"He doesn't have Tamayo's international reputation; but, then, who does?" comments Leonard Brooks, a Canadian painter who lives in nearby San Miguel de Allende. "José Chávez Morado is, however, the best fresco painter in Mexico. He is highly regarded as a proponent of that social-realism school."

"My murals [deal with] the subject matter in a very open way," Chávez-Morado muses. "Most are didactic. They tell you who and when.

"These things are not so strong, now," he goes on. "There is a crisis of identity in most young painters. They look more from the outside than from the inside. . . . I am perhaps one of the last artists representing the fundamentalist movement. Many others have died. Only two or three are left all with something in common."

The "something in common" is all around him as he speaks.

It is part of this house, which he and his wife built from an antique-stone water tower, with its old wooden statues of monks, colonial silver artifacts, the art and ethos of a country. And it is part of this man, aristocratic and articulate, with dark, tawny skin, long silvery hair falling over his collar, looking at the world through the eyes of Mexico.

He treasures the things of beauty that Mexico has produced and the sense of culture he yearns to see cherished here.

"[There is] something that doesn't exist in Mexico: people that have the training and the concepts to create culture where they live. That is why I have helped start schools and museums. That's the kind of life we have to live here. In some countries you can be only an artist. But in Mexico, in my time, we've had to labor for the creation of a culture.

"We have had to push against the indifference of the people. The people have been neglected."

Chávez Morado is concerned that "we don't lose our identity." Lest the mingling of histories and cultures on this continent is lost in what he calls "this great wheel of internationalism," he says that "we have to reinforce the identities that create this beautiful mosaic of cultures, which is now in danger. You go to a city, and it looks so much the same as other cities. We are destroying the parks, the trees. It's a madness. We have been losing so much. You have to conserve the essence of the indigenous country; and you should find and be yourself.

"That's what I do in painting. And my wife, too. We are Mexican painters."

Reprinted by permission from The Christian Science Monitor
c 1984 The Christian Science Publishing Society
All Rights Reserved.

'La Magnolia' — 1974

BEST COPY AVAILABLE

LIST OF LATIN AMERICAN ARTISTS

According to birthdate

Dr. Atl (Geraldo Murillo) (México)

Joaquin Torres-Garcia (Uruguay, 1874-1949)

José Clemente Orozco (México, 1883-1949)

Carlos Mérida (Guatemala, 1893-1984)

Rufino Tamayo (México, 1899-)

Antonio Berni (Argentina, 1905-1982)

Juan O'Gorman (México, 1905-1982)

Maria Izquierdo (México, no dates)

Luis Tomasello (Argentina, 1915-)

Kazuya Sakai (Argentina, 1927-)

Rómulo Macció (Argentina, 1931-)

Ricardo Garabito (Argentina, 1932-)

Fernando Botero (Colombia, 1932-)

José Luis Cuevas (México, 1934-)

Antonio Amaral (Brazil, 1935-)

Arnoldo Coen (México, 1940-)

Joao Camara Filho (Brazil, 19440)

Gonzalo Ciénfuegos (Chile, 1944-)

Sebastián (Enrique Carbajol) (México, 1947-)

Lydia Okumura (Brazil, 1948-)

Valentina Cruz (Chile)

LIST OF LATIN AMERICAN ARTISTS

According to Country

With Pronunciation Guide

	PRONUNCIATION GUIDE	
ARGENTINA		
Antonio Berni	Ahn-Tow-nee-oh	Bear-nee
Ricardo Garabito	Ree-cahr-doe	Gar-rah-bee-tow
Rómulo Macció	Row-moo-low	Mah-see-oh
Kazuya Sakai	Kah-zoo-yah	Sah-k-eye
Luis Tomasello	Loo-ees	Tow-mah-say-low
BRAZIL		
Antonio Amaral	Ahn-tow-nee-oh	Ah-mah-rahl
Joao Camara Filho	Shoah-oh	Cah-mah-rah- Fee-ho
Lydia Okumura	Lee-dee-ah	Oh-kah-moo-rah
CHILE		
Gonzalo Cienfuegos	Gawn-zah-low	See-en-foo-ay-goes
Valentina Cruz	Vah-len-tee-nah	Crooz
COLOMBIA		
Fernando Botero	Fair-nahn-doe	Bow-tear-oh
GUATEMALA		
Carlos Mèrida	Cahr-low-s	Mare-ee-doh
MEXICO		
Dr. Atl	Dok-tore	Ah-tle
Arnoldo Coen	Ahr-no-ldoh	Coe-en
José Luis Cuevas	Hoe-say Loo-ees	Coo-ay-vahs
Maria Izquierdo	Mah-ree-ah	Ees-key-air-doe
Juan O'Gorman	Hu-ahn Oh-Gor-mahn	
José Clemente Orozco	Hoe-say Cleh-men-tay	Oh-ros-koe
Sebastián	Seh-bahs-tee-ahn	
Rufino Tamayo	Roo-fee-no	Tah-my-oh
URUGUAY		
Joaquin Torres-Garcia	Hu-ah-kee-n Toe-res	Gahr-see-ah

BAY AREA RESOURCES ON LATIN AMERICAN ART

La Peña Cultural Center
3105 Shattuck Avenue
Berkeley, California 94705
--La Cocina (restaurant):
(415) 843-0662
--Cultural Center:
(415) 849-2572)

Mission Cultural Center
2868 Mission Street
San Francisco, California 94110
--Rodrigo Reyes, Director
--(415) 821-1155

Mexican Museum
Fort Mason Center, Bldg. D
Laguna & Marina Blvd.
--Nora Wagner, Education
Director (415) 441-0404

Galeria de la Raza
2851-24th St.
San Francisco, California 94110
--Ralph Maradiaga
--(415) 826-8009

M.H. De Young Memorial Museum
Golden Gate Park
San Francisco, California 94118
--Lois Gordon, Education
Director (415) 558-2887

Window South Gallery
173 Jefferson
Menlo Park, California
--Dr. Donald Goodall, Curator
--(415) 324-2270

RECOMMENDED FOR FURTHER READING

Bayón, Damián, ed. América Latina en Sus Artes. UNESCO, Mexico, Spain, Argentina, 1974.

Bayón, Damián, ed. Artistas Contemporáneas de América Latina. UNESCO, Spain, 1974.

Catlin, Stanton Loomis and Terence Grieder. Art of Latin America Since Independence. Yale University and University of Texas, Austin, 1966.

Chase, Gilbert. Contemporary Art in Latin America. New York, The Free Press, 1970.

Goodall, Donald B. "Introduction," Living Masters of Latin American Art. Oklahoma Art Center, Oklahoma, 1980.

Wagner, Nora E. "Introduction to the History of Mexican Art," Mexican Museum Catalog of Selections, San Francisco, 1981.
--This volume includes descriptions of Mexican Folk Art as well as an Introduction to the History of Mexican American Art written by Tomás Ybarra Frausto, Professor of Spanish and Portuguese, Stanford University. It is beautifully illustrated and is available from the Mexican Museum.

Wolfe, Bertram D. The Fabulous Life of Diego Rivera. New York: Stein & Day, 1969.
--The biography is based upon years of personal acquaintance and interviews with Diego Rivera, Frida Kahlo, and many others significant in the world of Mexican art.